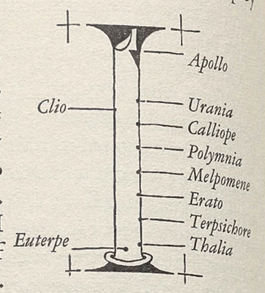
AND see next how I have also designed and drawn the same I and the flageolet containing the nine Muses. You can now employ it at your pleasure, and understand allegorically all the good reasons and pleasant things that I have hereinbefore set down for you. I am not yet, God be praised, weary, nor am I averse to say more, the better to confirm my words and my arguments, whereby to come at last to our triumphal cry, IO. I propose to find for you the O, as I have found the I, in the flageolet of Virgil, & to portray it as well as I can.

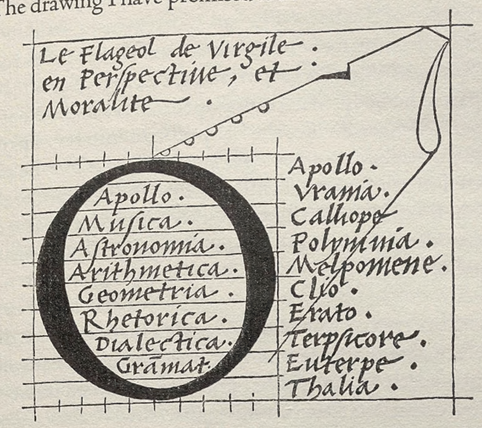


Although it is a very difficult thing to draw in proper perspective the lower end of a flageolet, which is round when one looks at it frontwise, and to perceive its length and breadth if one sees it in a straight line, none the less, albeit I am not a good painter, yet will I, with our Lord's help, make some little thing which may advantage those who are earnest students and desirous to learn. But, before I go further, I would fain show that it is not without good cause that I have heretofore adapted the nine Muses to the proportions of the I; & to that end I say that the ancient fathers, Greek and Latin alike, to indicate the ideas I have set down above concerning the said I, made it the ninth letter in the order of letters in the alphabet, as you can see by repeating Alpha, Vita,* Gamma, Delta, Epsilon, Zita, Ita, Thita,† Iota; that is to say, A, B, Γ, Δ, E, Z, H, Θ, I. And in Latin, A, Be, Ce, De, E, Ef, Ge, Ah, I; or, written thus: A, B, C, D, E, F, G, H, I. Wherefore it will be well for good readers to pay close heed thereto, and not contemn the subtle and secret fantasy and the sage opinion of the good Ancients. Now, let us pass on, & come to our other letter, which we have already more than once, & with good reason, called O Triumphant.

* *Or, as we should say, Beta.*
† *Zeta, Eta, Theta.*

IMagine and pretend that you are seated in a place of study, and that, on the table before you, you see a flageolet lying, and that you are looking at the lower end, as it were in a straight line: you will find that the end will represent an O lying on its side, as if it were beginning to move and turn like a wheel. The which to make you understand more easily, I have drawn it here as well as I could, and I beg you to take the

invention in good part. I say invention, because I have found no author, Greek or Latin or French, who has written or drawn these things as I have now done. I make them only the better to set forth the meaning, the secret, and the allegory of the Ancients, and to give instruction and point the way to the moderns, & to lovers of true, pure, & well-formed letters. The drawing I have promised is this that follows.



THE better to maintain my cause, I will say and prove that our said Attic letters were so well fashioned by the Ancients that they have the proportions of the human body. The man well and symmetrically formed* has in him the nine Muses & seven Liberal Arts in due proportion, as I have heretofore said of our two divine letters, I & O. And to make it more clearly to be understood, I have drawn, below, a human body according to my poor understanding. I am not unaware that Vitruvius, prince of writers on architecture and buildings, has most thoroughly examined and measured the said human body, as may be seen in the first chapter of Book III of his *De Architectura,* wherein he speaks *De sacrarum ædium compositione et symmetrijs, et corporis humani mensura;* that is to say, 'Of the construction and proportions of churches, and of the measurement of the human body.' But in this place I shall fix its proportions so exactly that I shall find space and room therein for the seven Liberal Arts and the nine Muses, as I have done hereinbefore in our two letters I and O. The great painters and sculptors of times past

* *L'homme bien forme & quadre.*

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